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stands for the Thought, which seeks to comprehend the past. Their identity, the thinking activity or the active Thought, is shown in Pandora, whose children are the too hasty Hope, the morning-star Elpore, and solitary Repentance; for Epimeleia repents that she left unlatched the gate of the garden, by which means the shepherd found a means of ingress and met Phileros. Epimetheus ought to have chosen both the children instead of appropriating to himself only the self-chiding sorrow of Epimeleia. The union of rash, inconsiderate and passionate action, represented by Phileros, the son of the forecasting, action-loving Prometheus, and of Epimeleia, who mourns the limits of all concrete beings,—would then be genuine, prudent forethought [*Besonnenheit*, i.e. discretion]. Not the noisy Elpore, i.e. an unreasonable hope, but an enthusiasm purified by deliberation in all earnestness attains to the Ideal and becomes Beauty, which is not, as Prometheus believed, opposed to Utility. The true discretion (Phileros and Epimeleia in union) is developed through progressive culture, and through Science, Art and Religion attains its highest transfiguration. The whole of this is modern in its tendency, and yet Goethe has spread over it all a truly Grecian atmosphere in the same way as he did later in the classic romantic phantasmagory of *Helen*, the Bad as the Hateful; he has represented Mephisto not as the lord of the witches' sabbath on the Christian-German Blocksberg, but as the toothless, wrinkled beggar Porcyas, thus giving the admirable under-meaning of the Greek way of looking at him.

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SOME THOUGHTS ON THE *ANDANTE CON MOTO*  
OF PIANO SONATA *APPASSIONATA*,

Op. 57, L. v. Beethoven.

By C. W. CHAPMAN.

In dealing with any Art, the first care of the worker should be to know the nature of the material to be used, its peculiarities and capabilities: the problem being to adapt that material to some form of beauty, "express some character" or idea, the doing which is rightly denominated an Art.

The material which the musical artist takes in hand to form his creations is so fleeting and elusive in its nature that one might well be pardoned for doubting *à priori* if much could be done with it.

Sound and its background of silence—it is like the play of flame which the cunning workman in pyrotechny spreads before the curtain of night.

The obscure tone of the most majestic thunder-clap, with its setting of flash and cloud, is gone in a minute; and the drowsy preach of the toad in the summer pool, though not wholly determinate, is not pure noise, but has a pitch and thin tune to it.

Stone, the sculptor's material, if intractable and difficult to work, when it is once formed, abides; but sound, tone, is so fluent and impalpable, that to undertake the formation of any structure from it, one would say, would be building "upon the sand," or even upon water itself.

To liken sound, considered as raw material for art productions, to water because of its extreme mobility, is not new; but let us follow the parallel a little. Any child can play with water—and what a delight it is!—spattering it into sudden flowers by a stone-dash (like the opening thumps of a vulgar player before beginning), or cutting diamond wreaths through it with willow whip-lashes (the arabesques of so many graceful and merely ornate compositions). A spadeful of it slips away and cannot be gathered, and the implement labors through it except edgewise.

Gravitation, however, slides the river's heavy burden on; the east wind lines its forces and, blowing days at a time, makes surf, and both in performing their work make at the same time music.

So genius takes the atmosphere and moulds its trembling into such awful shapes as the Overture to Christ on the Mt. of Olives, the mighty joy-tempest of Handel's "Hallelujah," "For unto us," or into such height and majesty as this *Andante con moto*.

One can see at the outset, therefore, that any work in material like this, to have permanent value, must come by treating it in accordance with the severest canons of Art, matching its fluidity with the firmest hold, and confining its

roving by the greatest repression and resolution. While Dr. Marx has indicated the character of the first and last parts, indeed of the entire Sonata, in a very truthful and delicate manner (see vol. iv. No. 3) an analysis of that portion of the work which he dwells least upon may not be unprofitable.

The relation of this Andante to the great parts preceding and following it, is readily seen to be that of antithesis and contrast. The first and last parts are connected with each other by a tie so direct and close that the Sonata would have a certain completeness without the Andante, its place being in that case supplied by the imagination, or by a supposed interval of growth or rest.

The last part, however, is really the resolution of the first, and is accomplished through the mediation of the middle part. The extent of the contrast will perhaps be better perceived by an examination of the structure of this middle part somewhat at length.

The movement preceding (*Allegro assai*) is well characterized as some terrible struggle of a hero spirit which has wandered into a region where all is strange: where the enemies are unknown, the methods of attack unlooked for, and the resources for defense to be learned during the fight. Without too great particularity, then, the contest may be admitted fierce and protracted, and the victory, if not exactly left undecided, is perhaps such a one as where the assaulting forces retire in good order, and the one retaining the field is too worn to follow, anticipating another attack before long. In the first movement the time is continually broken in upon; in the last it is regular and determined, but still dark and swift. Intermediate between these two gloomy, sober parts, like a vision of heaven, is the major Andante movement. We will look first at its

#### OUTWARD CONTENT.

This consists of a Theme Aria of thirty-two measures (reckoning repeats), which is followed by three variations, and ends with the Coda. The whole is written in the key of D flat major, and in double (technically  $\frac{2}{4}$ ) time. The variations are each of the same length as the Theme, the third being written out in full, and the Coda consists of sixteen

measures. The whole movement has in all, therefore,  $(32+4, +16=)$  144 measures.

The Theme begins in the richest part of the scale, the Tenor, midway between the too easily moved feminine portion and the stolid and inactive Bass. It sets out at once without preliminary or leading note from the strong first beat of the measure. The air or Aria is, throughout the Theme, the upper note of every chord. It is written not only in the major scale, but in the most major portion of that: for of the seven triads erected upon each step of the major scale, it is well known that only those triads upon the first, fourth and fifth steps are major triads, the others being minor, including the diminished one upon the last or seventh note. These major chords of the first, fourth and fifth steps are actually the only ones employed in this Theme, and, with the single exception of the seventh accord harmony in the latter part of the 6th measure, make up the sole harmonic means used.

This seventh accord is also a major chord. Furthermore, it begins *piano* or softly, and gradually increases to the 119th measure, where it reaches the *fortissimo* or loudest point. After a lull the wave returns *ff.* in measure 127, subsiding rapidly to the Coda, which is a restatement of the theme, also *piano*.

It is still further noticeable that the movement of the Aria is very compact: for the first four measures it scarcely leaves the fifth degree, *sol*, touching twice the next step, sixth or *la*, and returning; for the second four measures it as strangely repeats the first four upon the eighth degree above, *do*, moving rather less than before, but in both cases having more motion in the bass than in any upper part. A melodic turn in the bass unites both portions of the first half—see 4th and 5th, and 8th and 9th measures—as if the repression of mood in the aria exceeded the natural repression of character of the bass voice upon which it is founded. The voices move in mass or choral style. In the second half of the theme there is more general motion, but the first four chords epitomize the first four, or *sol*, measures as the next three chords do that of the second four, or *do*, measures of the first half of the theme. The next three *sol* chords are answered from the third above, and still a second repetition by a burst

from the octave above, *sol*, terminating in three chords, the last two of which are respectively *sol*, *do* (above).

*First Variation.*—Following the suggestion of the bass voice, which came in melodically after the upper harmony had ceased (as accorded with its heavy character), the first variation consists of the theme given in short-struck chords, with a clinging but always too late base legato for accompaniment. In the second half, however, halting voices in the alto (the feminine bass) echo the limping of the lowest, and, by the increasing interest awakened, lead to the next or

*Second Variation*, a complete counterpart of the first. Here the base has full fluency, while the aria is slightly veiled in a figure of the easiest and most flexible glide, which, before the ending, has reached and enlisted the soprano compass. The second variation doubles the rate of motion of the first, and the next or

*Third Variation* likewise doubles the second in rapidity. The movement has also progressed to a higher point of the scale: the Aria is seated first above and then below the running part, and carries the momentum and spirit of the entire Andante to its climax of velocity and power, returning in a rapid descent to the Coda.

The rendering of the Theme here given, while it is essentially a literal reassertion of it, yet is in the softened hues, in which memory and the backward look begin to have a part. The different members of the Theme are disjointed by wider intervals, and send their responses from further and further spaces. The Bass, from greater fluency than at first, sinks into less, and shows its subordination to the Aria by failing (upon the minor 6th accord of the 144th measure) to sustain fully the last note of the Aria. The 145th measure is an intermediate chord, mocking the deceptive final chord of the previous measure in its form, but totally dis severed from the spirit of the movement it leaves, and in spirit quite belonging to the Finale following. Now naturally comes the consideration of its meaning or

#### INNER CONTENT.

Here, perhaps, should be inserted the item related by Schindler: "Upon one occasion I requested Beethoven to

furnish me with the keys to two Sonatas, that in F minor, Op. 57, and that in D minor, Op. 29 (31 ?). His answer was, 'read Shakespeare's *Tempest*.'

There are several reasons for suspecting it to be a song expressive of great gladness — of that profound Joy which, equally far from either fear or laughter, is at the heart of things. One is, its position between two movements of the dark, gloomy nature spoken of; another is, the contrast of the latter to the first in character. The one, tumultuous and unsettled, like the transition storm between seasons; the other, firm and continuous to the end.

If the strata lie more level and less broken in the last than in the first, may it not be owing to the intervention of some lofty cone up-cutting from a lower foundation to a higher reach, which has pricked its bubble and moderated its storm? But a closer view of the composition itself makes its character clear to a certainty.

The motion is in the strong two-fold metre. The succession of the aria-tones is repressed to a degree indicating the greatest mass and gravity: while it moves, and the swing of the under parts indicates the tension, it moves almost as little as possible. Its first step is towards the solution afterward obtained upon the eighth step above, there being no intervening point untried which was of its cheering quality.

The course of motion is from the strongest opening point to the position of highest security and achievement, the 8th. Note, too, the singular absence of the triple motion, either in the Theme or its elaboration. (This effect continues through the Finale also.)

The second half in its first member (17th and 18th measures, counting repeat)—what can it add to the sublime force already expressed? With equal reticence of intention it *says the same thing*, but emphasizes it by doubling its rate of going. It next repeats the text, and increases the power of the reply by involving agencies further away to add their approval, and, after endeavoring to enforce the same by a third repetition and a yet more distant sanction, sees that the first voice (first 8 measures) was after all strongest, and in two final chords repeats synoptically the argument of the whole first half, and finishes the Theme—*sol, do*.

The last two chords are thus the entire content of the whole preceding theme. Of its peculiar and intentional gladness, the remarkable absence of minor chords, before spoken of, is evidence.

#### UNITY.

Doubtless, of the logical and essential requisites for the existence of a thing, strength holds the first place in importance, and this whether it be an apple, a diamond, or a comet. It is the same in the higher realms of art and character. Let the coherence of the particles of an entity be overcome, and surrounding attractions at once lay hold of it, dissipate its force, and put it out of existence.

Nowhere is this more true than in an Art-structure, and of the different materials which the artist manipulates for its high purposes, it is clearly not less so in Music. In this tone-poem everywhere appears the intensest elimination of the superfluous, and the utmost restriction of its outlet to the direction accordant with its original character.

The movement being in the major key, is found to be essentially upon the distinctively major chords of that key. It is also more completely determined in this respect by the minor movements between which it is set. Written in two-fold metre, no variation appears in triple time: this is the more noteworthy inasmuch as the change from two to three-fold is one of the first expedients of composers generally.

For no single instant is the dual tramp of the movement relaxed; not a triplet, quintolet, or the disguise of one, shows on its highest ripple's top, or finds place in any side-glint or sparkle. Its chords are struck at the start without preparation and in the firmest precision, and nowhere in it is found an *arpeggio* chord. At the first appearance of one in the last measure, 144th, the part is already finished and disintegration has come.

The divisions herein adopted of Theme, 1st var., 2d var., &c., are only the elemental divisions of analysis or lines of cleavage. They are not marked in the rendering by the slightest break or *ad libitum* stopping, which would destroy its wholeness and be quite inadmissible. This leads to the thought of the conditions for its

## REALIZATION.

If we have granted us for its proper rendition the finest grand-piano in perfect tune, the best of players in exceptionally good mood, the hearer in the quietest and fittest condition of receptivity,—we shall yet have to require that preacquaintance with the work which makes its hearing untrammelled by rude surprises. Yet after all we shall probably abandon even these conditions after trial of them, and find in solitude and memory its most perfect representation.

That simultaneous stroke of the members of a chord which although exactly synchronous is still so carefully graded as to result in the absolute clearness of the predominant Aria, ought not to be mentioned but as a matter of course, unless its extreme infrequency among players might justify it. This ability is most necessary for the important works of this composer.

With respect to the *tempo*, it should be preserved rigidly from the beginning to where the Coda is reached, the retrospective summing up of which latter portion rather demands a slackening. The proper rate should be not far from an eighth note to 108 MM. Dr. von Bülow's edition gives it 100 to 108. His edition is much the best published. The force should increase a little to the first note in the 3d measure; then the repeated chords in 3d and 4th measures diminish, but not to a quieter point than the opening. The 5th, 6th, 7th and 8th measures are throughout less *piano*, increasing at first and diminishing again as the first member did. The second half is upward in force to the second beat of the 22d measure, counting repeat of the 1st, and then in the last three chords diminishes, all in strict time. Its summit of force is higher than the first half; in fact, the lesser ebbs and flows in the stress are subject to a continually rising tide of fervor, to agree with the access of rapidity, as far as the 119th measure.

The first variation is somewhat *staccato*, but not enough to dim the detail of the air it carries; the under part is, however, very *legato* and impatient of haste. Not Caliban's hoof ever gave less willing heed to the beat of the magician's wand than this tardy servant to its song-lesson. The se-

cond .variation .flowing as spring floods, should be drawn out in overlapping tones as much as can be and keep the time, which is of the "*ohne Hast, ohne Rast*" type—increasingly massive—like a stream which has no barrier but the Infinite Ocean. In the third variation the limping bass rhythm has permeated all voices, and they alternately halt with its heavy syncopation. The rapture is never a spasm, but is the rapture of the strong, who do not faint before "the inspiring heavens, but are infilled, at every pore receiving the divine afflatus."

If the *Allegro assai* remind one of the dread lonesomeness of Browning's "Childe Roland to the dark tower came," or the "fury-weather" wherein Lear found endurance possible, this *Andante* may help us wonder what Jove was singing when Prometheus took the fire.

There are few passages in literature of equal force and tone, but a few recur at once as of kindred range and quality:

"Self-reverence, self-knowledge, self-control,  
These three lead life to sovereign power."

"Treat every man as if you were the common curator, after God."

"As the mountains are round about Jerusalem, so is the LORD," etc.

"There is no god but God."

The list is an open one of course.

It is pleasant that in this world, where so much chippering and palaver is, there should also be some speech or song which imports as much to the right hearer as if the low rumble of the earth on its axis could be discerned; and where, besides the sputter and twinkle of parlor fireworks, or the casual in-and-out nothing-something of the marsh *ignis*, we may too see the burn of constant planets holding steady age after age.

It seems as if the matter to be worked upon might be one thing or another thing, for when the master comes the sure intelligence takes what is at hand, using it in the finest way and with the best results.